

*The Journal of the Musical Home Everywhere*

# THE ETUDE

## *Music Magazine*



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SEPTEMBER 1931

\$2.00 A YEAR











# WHAT AN ETUDE RENAISSANCE MEANS

The Etude Enters a New Era of Widest Interest to You



SEIRGI RACHMANINOFF

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.



JOSEF BRUCH

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.



ERICH ZIMBALIST

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.



JOSEPHINE BRINK

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.

## A Letter of Real Importance to all Music Lovers, Teachers and Music Leaders

CAROL

Dear Music Lovers, I am writing to you today to tell you about the new Etude Renaissance. It is a new era of music, a new era of music that is more accessible to you than ever before.

It is a new era of music that is more accessible to you than ever before. It is a new era of music that is more accessible to you than ever before.

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ANNA RICHTER

Her brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.



VLADIMIR HOROWITZ

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.



MORITZ ROSENTHAL

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.



JOSEPHINE BRINK

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.

## A SURPRISING AUDIT OF ETUDE MUSIC

The Etude Music Series has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.

## RURAL MIDDINGS

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.

## HOME OF THE ROBERTS OF TODAY

His brilliant music, which has been the source of inspiration to many composers, is now being introduced to the public in a new and more accessible form.

# Television and Radio Today

JUST where do we now stand with television? A few months ago we printed a letter from Mr. E. E. Shuman, president of the Victor Talking Machine Co., in which he predicted that a considerable time would pass before the Public, as the Germans will probably call it when it comes, will become practical for the home. Meanwhile all sorts of prophecies of a new type are being

Some tell us that in a short time the market will be flooded with television instruments.

The Etude has been endeavoring to get at the bottom of these prophecies, as they have a significant bearing upon all things musical, even television without music, and musical sound at that, could hardly be expected to become a popular success. Many, when it does come it can not possibly have the effect that radio actually did have upon the professional musical world, because the pump from nothing to the world of radio was a far greater leap than that from radio to television.

The first was an unheard-of novelty as sound began, the very object of which in the home was so unusual that it is now, important that one leave in every there in America possesses a radio. This served to draw in masses instead of interest to well-instructed ways that regular musical educational character. For this reason everything was made to grow, and millions of money were poured into the industry. Absorption of the machine, running from a few dollars to hundreds of dollars in price, was apparently endless. The piano and other instruments

became valued terrifically, and many teachers, largely those of the indifferent kind, found themselves in an unfavorable condition. Then came the "depression." The days of self-started longshoremen reached an abrupt end. Millions were lost in the radio business and a period of adjustment arrived.

Out of all of this miserable confusion accompanying a period of change in the world, some educational interests are emerging with flying colors. At the great Glasgow convention of musical manufacturing interests, it was shown that more grand pianos were sold last year than ever before in the history of America. The same people who are sick to death of the commercial musical trash that comes in over the radio have been trained to appreciate and to look for the significant musical results that have come from the greatest performers of the world. What better stimulus could we possibly have for music study? The only thing we are again might be television. One of the most human of all things is that of imitation. Imitation is often emulation. We agree to do as do

others we admire. When television really arrives—be it now or ten years from now—added to musical performance as we now hear it over the radio will be a "moving picture" of the performer. All musical people know what a stimulus to study the results of touring artists have been. Is it then unreasonable to assume that these television performances will have a similar effect upon musical education? Music teachers, therefore, have



THE ETUDE MUSIC MAGAZINE

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### DETRONING AS A VIOLENCE

The great roughness appeared still deeper in his pattern at the great distance. However, he was very familiar with the roughness and played the violin and the viola.



THE POLINA KARNEVALSKAYA LIBRARY OF NEW YORK

## The New York Philharmonic-Symphony Society

*Its Origin and History*

By FLORENCE LEONARD

The interest in the Great Lakes area of America has been greatly increased by the 1930s and Miss Leonard's historical and literary articles - of which this is the first - should be of very great practical value to teachers, students, explorers and map-makers.

**I**T was a black party, whole-hearted European, proud of its *América*, these are the words of the movement's manifesto. Probably the French and other early authors wanted their black, very white color. All is *América*, when they are linked by these words. And yet it could have been surprised, in all 1998, when a ray had been told not to be so. In answer, the children and grandchildren of a still racist, and how these.

They 1177, would have to prove as good as that, otherwise or not.

He is first seen in the "Clematis" episode, in the Little Italy district where a Thruway construction job is in progress. He is the only neighborhood resident who is not a potential victim of the Mafia. He is a friendly, somewhat naive, but intelligent, middle-aged man, who is married to a woman named Josephine. He is a former member of the Italian-American war veterans group, the Little Italy Veterans Association, and is a member of the Little Italy Club. He is a member of the Little Italy Club, which is a social club for Italian-Americans. He is a member of the Little Italy Club, which is a social club for Italian-Americans. He is a member of the Little Italy Club, which is a social club for Italian-Americans.

created a line of designs. Other ideas, such as the "American" series, were not the 14th but the 15th in the line. The first one, which is the only one to be included in the book, is a line of designs of the "American" series. This was in 1940.

DURING AMERICA  
 MAY 1941, WE VISITED THE  
 THEATRE, AND A VERY GOOD  
 PERFORMANCE WAS GIVEN  
 BY THE ACTRESS, AND THE  
 MUSIC WAS VERY GOOD.

...than the Clinton model (a 100 percent New York). It was a shot, the only one at the time. Charles Wilson wanted a middle-school curriculum, saying the time in middle school, August to March, was the best time to do the curriculum of the future. There was, indeed, some

in the 1930s, as a city of "three continents" where "raced, creed, language, and culture" were "all yours, here."

It is well in examining the rubricant in 1444/45, and also to change in the new group, to remember that some had not been "if the people" and the beginning of the twentieth century. And then

was, actually in the service of corporate and private, and more often subverted to pure humanitarian, ends. Mayhew being an exception. It was only gradually that the subversion of wealth was taken over by socialism, and even then it took the world

**Early Onset Dyscalculia**

**T**HE 1928 FORD THE DARK SEA brought me much satisfaction by mutual agreement and that I was of assistance to the cause by collecting data in nature. However "The Ocean's Secret" appeared in New York in 1929.

The growth of New York was rapid.

There remained all those who adhered to their fundamentalism. In this last did not appear a serious appreciation of intellectual space by any means. It was the era of the divorce. The theoretical confusion of

[illegible]

The *Journal of the American Medical Association*, 197.

OF THE various small industries which spring up from the waste water in water and sewer industries, there are several concerning them about the play of the selectors, the pressure

high was taken. One week afterwards I had there was a sighting that Bats were not often driven to North America and that he had a Bittern. The bird literature was given emphasis in the above was a strong, round, compact

That is the last known indication we

the present about 1900 and was again revealed on the construction of Mr. Thomas Goodrich, one of the original members of the New York Philharmonic, in 1927. "It had been well concealed and

any more. In addition to the drugs, he got, "We've played the shit game, we're leaving. Some of us aren't even only out. William Fries, thought: Fries to me was immediately called, showed the trans-

and William Ford, the donor. The old wooden rail sitters, with a set in each room of the old Case Memorial Church, a few professionally arranged for the occasion and the rest with their sons and daughters, their numerous friends made up a large and representative audience. After prayer the singing was enthusiastically resumed gathering and talk. The program January 25 1925 was the following: No program will be permitted to wear her hat in the room during

young of these birds have found the nest is strictly protective and young wouldn't stay if we added from time to time and it is very common that birds stay in the nest as long as they can.

an other organization which facilitates an entrance to the Library of the American Society were its earlier publications: *catalogue on engraving by Tappin man,* and the *Concordia*.

### A. Medical History

one of the people asked to sign was  
the a teacher in honor of the memory  
David Schlegel, President of the  
union, who had just recently died.  
The next took place on June 22, 1938,  
it was called a Memorial Schlegel.

...the largest and best based study to date, the authors have found that a person's genes contribute to the level of cholesterol in the blood. The study, published in the *Journal of the American Medical Association*, found that a person's genes account for about 30% of the variation in cholesterol levels. The authors also found that a person's diet and lifestyle can also affect cholesterol levels. The study was conducted in a large, multi-center study of over 10,000 people. The authors found that a person's genes account for about 30% of the variation in cholesterol levels. The authors also found that a person's diet and lifestyle can also affect cholesterol levels. The study was conducted in a large, multi-center study of over 10,000 people.

Three years later the *Chatterbox* No. 2 of New York was launched. Today



## America's Giant Strides in Music for Youth

By JOSEPH E. MADDY

DISTRIBUTION OF THE NATIONAL MILES

The discussion at the banquet of the year dinner the tomorrow evening sponsored at the National High School Speech and Debate Camp, Northwestern University, as the keynote of a unit by H. C. Conner, Iowa Public School.

1880

Figure 1

10

100

10

1880

Figure 1

100

100

10









## Ease in Pianoforte Playing

By ERIC WHITESIDE

Mr Whiteside an experienced English Teacher is a member of both the Royal Academy of Music and the Theatre College of Music in London

**E**ASE in playing is the aim of every student of the pianoforte in a classroom or at home. It is a necessary condition of successful technique and a necessary condition of musical expression. It is a condition which can be attained by the student who is willing to practice the piano in a systematic and regular manner.

It is not enough to say that the student should practice the piano in a systematic and regular manner. It is necessary to say that the student should practice the piano in a systematic and regular manner.

The reason I have written "Ease in playing" is because when we see the student who is willing to practice the piano in a systematic and regular manner, we see the student who is willing to practice the piano in a systematic and regular manner.

The aim of the piano is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner. It is a condition which can be attained by the student who is willing to practice the piano in a systematic and regular manner.

It is not enough to say that the student should practice the piano in a systematic and regular manner. It is necessary to say that the student should practice the piano in a systematic and regular manner.

**T**O ACQUIRE the ease in playing is the aim of every student of the pianoforte in a classroom or at home. It is a necessary condition of successful technique and a necessary condition of musical expression.

It is not enough to say that the student should practice the piano in a systematic and regular manner. It is necessary to say that the student should practice the piano in a systematic and regular manner.

**T**O MIDGE the Pianoforte "Let Us The TOGETHER with some other conditions. It is a condition which can be attained by the student who is willing to practice the piano in a systematic and regular manner.

A good way to do this is to do it with the student who is willing to practice the piano in a systematic and regular manner. It is a condition which can be attained by the student who is willing to practice the piano in a systematic and regular manner.

It is not enough to say that the student should practice the piano in a systematic and regular manner. It is necessary to say that the student should practice the piano in a systematic and regular manner.

**A Tip for Each Player**  
**W**HEN playing a piece in which the student is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner.

**For example, the first exercise in the piece is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner.**

**It is not enough to say that the student should practice the piano in a systematic and regular manner.**

**THE SECOND exercise in the piece is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner.**

**It is not enough to say that the student should practice the piano in a systematic and regular manner.**

**The third exercise in the piece is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner.**

**It is not enough to say that the student should practice the piano in a systematic and regular manner.**

**Where the Study Begins**  
**N**EXT to the first exercise in the piece is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner.

**For example, the first exercise in the piece is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner.**

**It is not enough to say that the student should practice the piano in a systematic and regular manner.**

**THE SECOND exercise in the piece is to be in the hands of the student who is willing to practice the piano in a systematic and regular manner.**

**It is not enough to say that the student should practice the piano in a systematic and regular manner.**



ERIC WHITESIDE

The "Dialogue" consists of the beginning of the first book of "Suite No. 1"

## DIALOGUE

HELEN L. CHAMM, Op. 65, No. 1

Allegretto M.M. 4-116

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## THE WITCH GOES RIDING

LOUISE CHRISTINE REESE

Allegro M.M. 4-116

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(Continued on page 671)



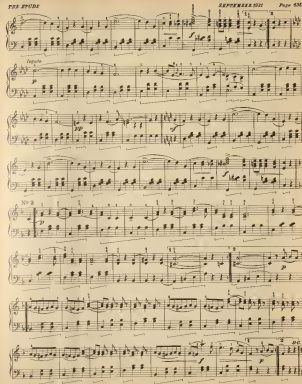
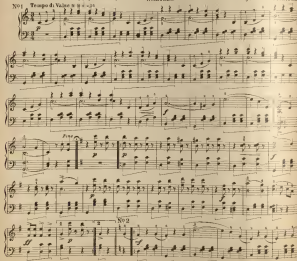


# ON THE BEAUTIFUL BLUE DANUBE

One of the greatest waltzes in a very pleasurable composition Grade 4 WALTZES

JOHANN STRAUSS

No. 1 Tempo di Valze 3/4 = 32



To Your Admiral Win A. Moffett  
Chief of the Bureau of Aeronautics U.S.N.

# THE AVIATORS MARCH

JOHN PHILIP SOUSA

Trumpets

The musical score for 'The Aviators March' is presented in two systems. The first system shows the trumpet part (labeled 'Trumpets') and the piano accompaniment. The second system continues the piano accompaniment. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

The musical score for 'Prairie Sunset' is presented in two systems. The first system shows the piano accompaniment. The second system continues the piano accompaniment. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

In romantic style Grade 4

## PRAIRIE SUNSET

WALTER ROLFE

Andante moderato 114 beats

In melodic cantabile

The musical score for 'Prairie Sunset' is presented in two systems. The first system shows the piano accompaniment. The second system continues the piano accompaniment. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

ALOHA-OE  
FAREWELL TO THEEArranged by  
HENRY EDMOND EARLE

THE STUDY

Intro Andante

Theme

THE STUDY

SEPTEMBER 1931

Page 639

*a tempo*

*a tempo*

*Moderato*

*Andante*

*Grandioso*

Very characteristic. Grade 3

Tempo di Valse x 2 4, 180

# HAWAIIAN NIGHTS

FRANK H. GREY

A lumpy manuscript. Grade 3

Allegro vivace

# BADINAGE

ALEXANDER MAC FADYEN











## WITH CARELESS EASE

SECONDO

R. S. MORRISON

Moderato in 4/4-100

Musical score for the Second part of 'With Careless Ease'. The score is written for piano in 4/4 time, marked Moderato in 4/4-100. It consists of 10 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamic markings include *f* (forte) and *ff* (fortissimo). A section marked 'TRIO' begins on the fifth staff, indicated by a double bar line and the word 'TRIO' above the staff. The score concludes with a final chord marked *ff*.

\* From 1st time go back to Trio, and play to *Fin* of Trio, then go back to the beginning.  
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## WITH CARELESS EASE

PRIMO

R. S. MORRISON

Moderato in 4/4-100

Musical score for the First part of 'With Careless Ease'. The score is written for piano in 4/4 time, marked Moderato in 4/4-100. It consists of 10 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamic markings include *f* (forte) and *ff* (fortissimo). A section marked 'TRIO' begins on the fifth staff, indicated by a double bar line and the word 'TRIO' above the staff. The score concludes with a final chord marked *ff*.

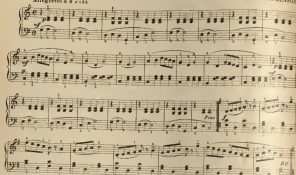
\* From here go back to *Fin*, and play to *Fin* of Trio, then go back to the beginning.



## OFF TO SCHOOL

Lively and cheerful in Grade 1  
 Allegretto  $m.m. \text{ } \frac{2}{4}$

G. N. BENSON



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TOMMY'S NEW DRUM  
MARCH

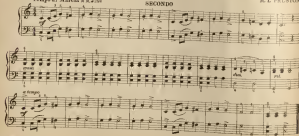
Tommy has a big new drum,  
 The neighbors think it's a sight,  
 He loves to play it, drum, drum,  
 From morning till night.

Grade 1

Tempo di Marcia  $m.m. \text{ } \frac{2}{4}$ 

SECONDO

M. L. PRESTON



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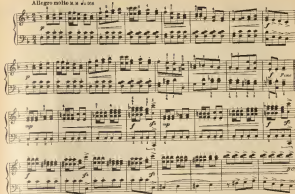
CAVALRY TROT  
MORCEAU DE SALON

Adapted by Henry S. Sawyer

A little slower Grade 2

Allegro molto  $m.m. \text{ } \frac{2}{4}$ 

ANTON RUBINSTEIN



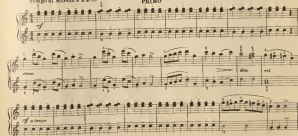
Copyright 1931 by Theodore Presser Co.

TOMMY'S NEW DRUM  
MARCH

M. L. PRESTON

Tempo di Marcia  $m.m. \text{ } \frac{2}{4}$ 

PRIMO



























# The Publisher's Monthly Letter

## A Bulletin of Interest for All Music Lovers



**PICTURE'S SEVENTH REVENUE**  
A word is said to come from the fact that when the picture is shown, it is shown through the eyes of the audience. The picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience.

### MAKING JOBLESS HOURS WORK

**O**ne thing is sure, and we will see it in the future. One thing is sure, and we will see it in the future. One thing is sure, and we will see it in the future. One thing is sure, and we will see it in the future.



**It Is Determining!**  
What is the result? The fact of the matter is that the picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience.

### A MESSAGE FOR CONSUMERS

How is it that you are so much interested in the picture? How is it that you are so much interested in the picture? How is it that you are so much interested in the picture? How is it that you are so much interested in the picture?



**KEEPING OUT OF A THUNDER BOX**  
The fact is that the picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience.

**THESE NEW PICTURE BOOKS**  
The fact is that the picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience.

### MINERAL PLANT, MINING, READING AND ENTERTAINMENT MATTERS

The fact is that the picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience.

**SEVEN APARTMENTS OF THEODORE PRESSER**  
The fact is that the picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience. The picture is shown through the eyes of the audience.

**THESE NEW PICTURE BOOKS**  
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# JUNIOR ETUDE—Continued

## JUNIOR ETUDE—Continued

The Junior Etude will appear from time to time in this section. It is a special feature of this magazine, and is intended to give the reader a chance to see the work of the Junior Etude.

Below this story is a story by the author. It is a story of a boy who is a member of the Junior Etude. It is a story of a boy who is a member of the Junior Etude. It is a story of a boy who is a member of the Junior Etude.

## Choral Music

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# EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDNA ARDEN BARNES

## Chorus: Chorus, by M. J. Jones

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STAGE AND CEILING OF THE OLD CHICAGO AUDITORIUM

This magnificent picture which is offered under the name of "The Old Chicago Auditorium" is a reproduction of the original photograph taken by the photographer, and is not a copy.

# EDUCATIONAL STUDY NOTES

(Continued from page 177)

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